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AMERICAN ART NEWS.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

After a successful display in Atlanta, where it closed last Saturday evening, the Travelling Exhibition, organized by this Company which publishes this journal, will, after the Christmas holidays, go to New Orleans, where it will probably open about January 5, 1907. The exhibition will be held under the auspices of the New Orleans Art Association.

We are pleased to be able to announce that the deplored death of John Harsen Rhoades will not, in all probability, affect injuriously or retard the purposed exhibition of a collection of representative American pictures in London next season. The new president of the Society of Art Collectors, who will soon be chosen to succeed Mr. Rhoades, will be a man of the same enthusiasm for and interest in the cause of American art as was Mr. Rhoades, and he may be confidently expected to carry on the work of arranging ways and means for the holding of this exhibition.

The near approach of the Christmas-tide brings with it the usual lull in the art world. The majority of art lovers are too busily occupied at this season with preparing for the holiday festivities, and the dear duties of the fireside, to have time or thought for exhibitions or art study. Renewed activity is however hopefully looked for after the New Year, and the announcement of the coming sale of the fine collection of pictures owned by Mr. Hugo Reisinger, and which will probably soon be followed by the sale of the superior collection of American pictures owned by the late John Harsen Rhoades, should stimulate the art business world.

Mr. Lloyd George, president of the Board of Trade, speaking in the House of Commons in London on Monday, said in reply to an inquiry that communica-

tions were still passing between London and Washington, with respect to import duties, levied in America on British works of art. It is gratifying to know that the art tariff has at last become the subject of discussion between our own and the English government. Perhaps the removal of the tariff may be accomplished through international agreement, and sooner than the most devoted advocates of such removal here may dream. This from London is significant and important news.

Mr. Charles M. Kurtz of the Buffalo Academy doesn't like Paul Potter's "Bull," which he says in his Academy Notes "is not a great picture except in size." He also states in his "Notes" that "the Sistine Madonna in Dresden is one of the most ordinary productions from the brush of a very much overrated painter, and that there are half a dozen pictures to-day in the permanent collection in the Albright Gallery in Buffalo, artistically worth a dozen such canvases as the Sistine Madonna."

Following Mr. Church's denunciation of Europe and its art in general, and Rubens and the Louvre in particular—this opinion of Mr. Kurtz we suppose must settle the status of the Old Masters with all American art lovers. And this opinion is gravely uttered in print by the director of an American art museum! What next?

In the December issue of the Bulletin published by the Metropolitan Museum of Art, mention is made of many new accessions, including paintings, sculpture, antiquities and textiles.

J. Pierpont Morgan has presented to the Museum five architectural fragments from the Forum of Trajan, which have been added to the classical department. The Forum of Trajan was built by the Emperor, A. D., 112-114. The building included the Forum proper, the Basilica Ulpia (which also included two libraries) and the temple of Trajan. It is from the Basilica Ulpia that the fragments are supposed to have come. Of the five pieces, two are parts of cornices, two belonged to friezes, and one is an ornamental block of architrave, probably from a colonnade. These fragments have been placed in the northeast room of the Museum on the first floor, where they are now on view.

Accessions of new paintings include the primitive painting of "Paradise," by Giovanni di Paola, a purchase by the Museum, and an important acquisition of an example of the Florentine school; "A Madonna and Child," attributed to Pisanello, a gift to the Metropolitan by Baron Lazzaroni, and a Madonna, by Pesellina, presented to the Museum by G. Brauer. The Madonna and Child in this painting are represented enthroned between Saint John the Baptist and St. John the Evangelist.

A collection of interesting drawings of the English, Dutch, Flemish, French, German and Italian schools has been purchased by the Museum for the print department.

A gift from President Theodore Roosevelt is a bronze medal struck in commemoration of the two hundredth anniversary of the birth of Benjamin Franklin.

Purchases of sculpture include a bronze dog, by A. Phinister Proctor,

and bronzes, "Sun Vow" and "Primitive Chant," by H. A. MacNeil.

With the December number of the Bulletin, the first volume of the publication is completed.

OBITUARY.

In and by the death last week of John Harsen Rhoades, in this city, a reproduction of whose photograph from a portrait appears in this issue, American art loses a sincere admirer and warm and earnest friend and supporter. Mr. Rhoades, who was for many years president of the Greenwich Savings Bank, and in earlier years a dry goods merchant, in which business he amassed a fortune, was one of New York's most public spirited citizens. He was born in New York in October, 1838, and was consequently in his 69th year. Some ten years ago he began to form a collection of American pictures, in which he had long been interested. He had good taste and judgment, and bought with care and discrimination, so that his collection, while not large, is a representative one. It will probably be dispersed at auction, as his heirs do not inherit his art interest. Mr. Rhoades was president of the Society of Art Collectors, in which organization he was deeply interested. At the time of his death he was busily engaged in arranging the proposed exhibition of representative American pictures in London next year. It is understood that the plan will be carried out under Mr. Rhoades' successor as president of the Society, and that although his death will be greatly felt, the exhibition will still be held.

Edwin Davis French died in this city last Saturday. He studied at the Art Students League, and was president of the League in 1889-91. He began his professional career as an engraver on silver but soon turned his attention to the designing and engraving of bookplates, in which he achieved deserved reputation and reward. He drew a series of old New York views for the illustration of Andre's Journal. Over 200 bookplates designed by him in the S. P. Avery collection in the New York Public Library give the best idea of the versatility and range of his work. His use of the old art of copperplate engraving recalls that of the old French masters of this art. Mr. French was a remarkable linguist, and was secretary of the Volapuk Society of America.

Editor American Art News:

Dear Sir:—You are like Zola, you send the Ball of Truth rolling "La verité est en marche rien ne l'arrettera."

No wonder I was not elected an Academician, when I consider how much esteemed the old masters are by some of the Academicians. I am sure that Rubens, Raphael and others would have stood no show at the National Academy.

Sincerely yours,
Henry Mosler.

New York, December 9, 1906.

Editor American Art News.

Dear Sir:—I am much interested in the list of early American painters contributed to your paper in a letter last week by General Rush Hawkins. I would be indebted to you if you would kindly give me some information in regard to Regis Gignoux, an American landscape painter, whose paintings I have often admired. Where did he live, etc.?

A Reader of the Art News.
New York, Dec. 11, 1906.

EARLY AMERICAN PAINTERS.

Editor American Art News.

Dear Sir:—I am interested in General Hawkins's list of early American painters. I send you my circular of the Chicago Exposition, 1903, with the list I then made out. Those marked with * are on Gen. Hawkins' list, but are incorrectly given, either as to name or dates. He gives 38, of which 17 are incorrectly given, and I send you 39 additional names. Had I time I could add more than the two I have added as important early ones.

Faithfully,

Charles Henry Hart.

Philadelphia, Dec. 13, 1906.

List of painters:

Gustavus Hesselius	1682-1755
*John Smibert	1684-1751
*John Watson	1685-1758
William Williams, temp Watson	
James Claypoole	1720-1784
Robert Peck	1725-1769
J. Hesselius, Maryland	1728-1778
Jeremiah Theus, circa, 1750	
Robert Edge Pine	1730-1788
Matthew Pratt	1734-1805
John Woolaston, circa, 1757, Virginia	
Abraham Delaney	1740-1786
*Charles Willson Peale	1741-1827
Frazier, circa, 1763, Virginia	
James Peale	1749-1831
James Sharples	1750-1811
Adolph Ulric Wertmuller	1750-1811
Henry Benbridge	1750-1820
*Rolph Earl	1751-1801
John Durand, circa, 1770, Virginia	
Cosmo Alexander, circa, 1772, Rhode Island	
*William Russell Birch	1755-1834
Thomas Coram	1756-1810
Thomas Spence Duche	1763-1790
John Ramage, N. Y., circa	1775-1802
Archibald Robertson	1765-1835
Raphael Peale	1774-1825
*John Vanderlyn	1775-1852
Jacob Eichholtz	1776-1842
Joshua Shaw	1777-1860
Robert Field, Md., circa	1795-1807
Thomas Birch	1779-1851
*John W. Jarvis	1780-1839
Anson Dickinson	1780-1847
John James Audubon	1780-1851
Benjamin Trott, Pa., circa	1795-1810
Joseph Wood, N. Y., circa	1798-1816
Charles Fraser	1782-1860
*Matthew H. Jouett	1783-1826
*Samuel L. Waldo	1783-1861
*Bass Otis	1784-1761
Charles E. King	1785-1803
John Lewis Krimmell	1787-1821
Nathaniel Rogers	1788-1844
William E. West	1788-1857
Alvan Fisher	1792-1893
*Chester Harding	1792-1866
*George Catlin	1793-1875
Hugh Bridport	1794-1832
Charles B. Leslie	1794-1859
*William Jewett	1795-1863
John Neagle	1796-1865
Asher B. Durand	1796-1838
Gilbert Stuart Newton	1797-1835
*Charles C. Ingham	1797-1863
*Francis Alexander	1800-1880

Editor American Art News.

Dear Sir:—Cannot the influence of your valuable paper be exerted to bring to the notice of the public in some form the fact of a positive lack of courtesy on the part of newspapers toward artists, sculptors and architects in their accounts of dedication of finished work. They ignore the mention of the artist's name.

* * * * *

The neglect to mention the name of the artist who creates is frequently intentional, and it is this class of people that need to be shown up and reminded of a positive obligation on their part to see that the artist receives his share of publicity, which is a part of his recompense.

These people pose as producers of artistic wares or objects, yet ignore the artist whose work makes their existence as a firm possible.

This may be or may not be a practical affair to express in print, but it may appeal to you as worth consideration, as it concerns all branches of artistic work designed for firms and the like.

Yours truly,
Edward P. Sperry,

New York, Dec. 10, 1906.

We give space with pleasure to Mr. Sperry's letter. The custom he deplores is both an abuse and an injury to art producers. A case in point is the recent unveiling of the memorial window to John Hay in Philadelphia. Mr. Sperry, whose design for this window won in a spirited competition, was never mentioned, while credit in the stories of the event was given to the Gorham Company, who fashioned the window after Mr. Sperry's design.—Ed.